HOLIDAY AMUSEMENTS.

Still Mr. Shaw's Play Is a Glittering Comedy -Contrast Supply by "Der Strom" -"Sweet Kitty Bellairs" Fascinating and Well Done-A Triumph of Stage Craft Seen in the Final Tableau.

Decidedly an entertaining week the past one for the critical toilers in the theatrical vineyard. We had George Shaw and Richepin-the latter Herbertized; we had Belasco and Max Halbe; we had De Croisset and a new German comedy; and last and least in artistic value had we not a new, thrilling melodrama at the Grand with a dozen villains and much gun play! Weber and Fields, too, offered us "Waffles," a parody of "Raffles;" that is to say, one parody of another, variety enough, we should say, for even exacting New York.

"Candida" is the very quintessence of its creator. Many prefer this sprightly sermon disguised as a comedy to Mr. Bernard Shaw's more serious works. And serious it is. No latter-day paradoxioneer-to coin a monster word, for the Shaws, Chestertons, et al .- evokes laughter so easily as the Irishman. His is a cold, intellectual wit, a Swiftian wit, minus the hearty and wholesome obscenity of the great Dublin dean. But it is often mis- be caloled, and as to the sand or the mud given us as much of her true measure as flect. We laugh when we might better spectacles of common sense. hang our heads-this is meant for the average married and bachelor man. Shaw strikes fire in almost every sentence he puts into Candida's honest mouth. After reading his eloquent tribute to Ibsen the crooked places in "Candida" become plainer; her mission is not alone to undeceive but to love; not only to bruise hearts but to heal them.

In a singularly vivid passage on page 38 of "The Quintessence of Ibsenism," Mr. Shaw writes: "When Blake told men that through excess they would learn moderation, he knew that the way for the present lay through the Venusberg, and that the race would assuredly not perish has the stuff in him. there, as some individuals have, and as the Puritans fear we all shall unless we find a way round. Also, he no doubt foresaw the time when our children would be born on the other side of it, and so be spared the flery pargation."

This sentiment occurs in the chapter devoted to a consideration of "The Womanly" Woman." Let us look at the phrases on the printed page of "Candida," that might preted his little masterpiece last week. be construed as bearing upon the above or, rather, the result of the quoted passage Candida speaks to James, her husband, in Act II.:

"Don't you understand? I mean, will he forgive me for not teaching him myself? For abandoning him to the bad woman for the sake of my goodness—my purity, as you call it? Ah, James, how little you understand me, to talk of your confidence in my goodness and purity! I would give them both to poor Eugene as willingly as I of cold, if there were nothing else to restrain me. Put your trust in my love for you, James, for if that went I should care very little for your sermons-mere phrases that you cheat yourself and others with every day." Here is one of the most audacious

speeches in any modern play. It has been seed over by English critics who saw in "Candida" merely an attempt to make a clergyman ridiculous, not realizing that the theme is profound and far reaching, the question put being no more no and less than-shall a married man expect his wife's love without working for it, without deserving it? Secure in his conviction that he was a model husband and a good Christian, the Rev. James Mavor Morell went his way smiling and lecturing. He had the gift of gab, yet he was no humbug; indeed a sincerer parson does not exist. He is quite as sincere as Pastor Manders, much broader in his views, and consequently not half such a bore.

But he is, nevertheless, a bit of a bore with his lack of humor and his grim earnestness. Doubtless Shaw took his fling at that queer blending of Christianity and Socialism, that Karl Marx in a parson's collar which startled London twenty years ago in the person of the Christian Socialist clergyman. He saw, too, being a man with a sense of character values and their use in violent contrast, that to the rhapsodic and poetic Eugene Marchbanks. so he does. Between this oddly opposed pair stands on her solid, sensible underpinnings the figure of Candida. Realist as is Mr. Shaw, he would scout the notion of his third act being accepted as a transcript from life. For two acts we are in plain earthly atmosphere; unusual things happen, though not impossible ones. In the last act Shaw, droll dramatist and acute observer of his fellow man's foibles, disappears, only to return in the guise of Shaw the preacher.

And how he does throw a sermon at our heads! The play is arrested in its midocean, and the shock throws us almost off our feet. Don't be deceived. That mock bidding for the hand of Candida, surely the craziest farce ever invented, is but this author's cunning manner of driving home his lesson. Are you worthy of your wife? Is the woman who swore to love and honor you ("obey" is not in the Shaw vocabulary, thanks to J. S. Mill) worthy of you? If your love is not mutual then better go your ways you profane it! Is this startling? Is this novel? No, and yes. The fact that the public is not a damn fool. defence of love for love's sake coming from the lips of a Shaw character has a surprising effect, for no man is less concerned with sex questions, no man has more openly depreciated the ascendancy of sex in art and literature. He would be the first to eagerly applaud Edmund Clarence Stedman's question apropos of Walt Whit-man's "Leaves of Grass": Is there no other light in which to view the beloved one than as the future mother of our children? (I rely on a treacherous memory, the meaning is expressed, if not in Mr. Stedman's words.)

Therefore, "Candida" is a large exposition of the doctrine that love should be freewhich is by no means the same thing as free love; that it should be a burden equally borne by both partners in the yoke; that happiness, instead of misery, would result if more women resembled Candida in candor. She cut James to the heart with her confounding of her shawl and personal purityit was an astounding idea for a clergyman's ears. She proved to him later that she was right, that the hundredth solitary sinner is of more consequence than the ninety-nine reclaimed. Shaw, who is a master, Ibsen, slurred with his slingstone many nice little glass houses wherein complacent males and females sit and sun their virtues in the full gaze of the world. One of his sharp and disconcerting theories is that woman, too, can go through the Horselberg and still reach the heights-a fact always denied by the egotistical man who wishes to be the unique sinner so that he may be given the unique consolation.

rake; Tannhauser's return to an Elisabeth, who awaits him patiently; dear, sweet, virtuous Penelope! Shaw sees through the humbug of the masculine pose and turns the tables by making his Candida ride the to be love should be free.

And the paradoxical part of it all is that Candida is a womanly woman. She is so lomestic, so devoted that the thin-skinned idealist Eugenie moans over her kitchen propensities. Shaw has said that "the deal wife is one who does everything that the ideal husband likes, and nothing else," which is a neat and sardonic definition of the womanly woman's duty. Candida is not one of this sort. She demands as her right her husband's trust in her love, not heavenly rewards, not the consciousness of her own purity, not bolts and bars will keep her from going from him if the hour strikes the end of her affection. All of which is immensely disconcerting to the orthodox of view, for it is the naked truth, set forth by a man who despises not orthodoxy, but those who profess it and then practise paganism. This Shaw is a terrible fellow; and the only way to get rid of a terrible fellow is not to take him seriously, but to call him paradoxical, entertaining, to throw the sand of flattery in his eyes and inci-But Bernard Shaw has always refused to leading. We laugh when we should re- of abuse-well, he wears the very stout I have written at length of the perform-

ance at the Princess. May it be repeated; for on its surface "Candida" is a glittering comedy, well made, full of fun and those delightful turns of character revealed to the vision of an uncompromising critic of human nature. Let me again congratulate Dodson Mitchell for not turning James. Morell into a sleek clerical humbug, and Arnold Daly for the general performance. He himself might have been less effeminate and hysterical, but his Engene as an initial effort deserves high praise. Perhaps the exalted opinion held of Mr. Daly by his friends may be realized some day. He And it might not be amiss here to say

that it is dangerous sometimes when you monkey with the English language. I wrote that the last scene of "Candida" goes up in Ibscene smoke. Alas! it came out "obscene"-the very last quality in the world of which Mr. Shaw could be accused. I write this in justice to both Mr. Shaw and the players who so sympathetically inter-

Tuesday evening I enjoyed the contrast of Shaw and Max Halbe. I went to the Irving Place Theatre, my head buzzing with the Celt's brilliant wit, and such was the power of the German dramatist that in two minutes I had forgotten the womanly woman, Candida's shawl, the chastity it guarded and all the rest of the problems posed. The first act of "Der Strom" proved strong meat. It was a very human scene, though very unpleasant to the theatrewould give my shawl to a beggar dying goer who desires a meal composed of plums and pepper-sentiment and humor. Halbe seems fond of gloom. His environment matches the sombre tints of his characters. That river Vistula positively becomes a morbid obsession before the play is half over. Ibsen-who is really a classic master in his moderation, as compared to latterday extravagances of form and feelingemployed with far more discretion and effect the mill stream in "Rosmersholm." In "Der Strom" there are few moments

when the ear is not free from the assaults

of a howling gale. If more was given the eye a balance might be struck. One key, one string-no matter about the Paganini legend-soon becomes monotonous, even if manipulated by a virtuoso. And that Halbe is not. His "Jugend" was far more powerful and displayed cleaner craftemanship. "Mutter Erde," "Frei Liebe" are also piquancy to her words. And she has a both better, because less artificial. Yet heart as capacious as the moon. Miss better, because less artifi we must not deny the invention of this dramatist, or deny his skill in putting character before us. His three brothers Dorn are well realized; the irate scoundrel. the normal, the morbid melancholic. All three get on your nerves before the finalcurtain. As the end is melodramatic there is no reason why we should have missed seeing the catastrophe as well as learning it. Mr. Apthorp once wrote, in relation to d'Annunzio's jewelled, poetic art, that a thing told interested him more than a thing seen. True. But does it not depend on the telling? When Duse relates, we see as in a mirror a sheaf of images. When Morell would prove a splendid foil. And Halbe relates, we only see an old man gesticulating vainly on an empty stage. Franz Kierschner is an excellent character actor but he failed to visualize the horrors of

the poet. And perhaps Duse would require a parterre of imaginative folk (very uncomfortable folk to have around with their high foreheads and their scrutinizing glances!) to fully grasp her art. The knowledge of this fact is one of the reasons why David Belasco leaves so little to the imagination, preferring to flood the retina with color, and form, and thus avoid the risk of being misunderstood by the average theatrical audience. And when I write "average," pray do not see me penning the word with the smile of the superior

person curving my lips. The average theatrical audience has a collective consciousness, a collective intelligence, of an order that might not be found in any one of its units. The dramatist who knows this appeals to the many-in-one organism, and the reason New York has witnessed so many failures this season is some playwrights overlook the that The moment a writer underrates his audience he is lost. It is all very well to say that you must not write over the heads of the people; but by the same token, as Kitty Bellairs would say in her Irish accent, it won't do to write under their feet, or confine your theme too closely to the ventral region. A man has both belly and brains. Make nim laugh; it's good exercise; but also make him feel-and think.

Where was I when I stopped to dole out hese platitudes borrowed from Frank Wilstach's "Ready Writer for Strabismic Critics?" Ah, yes-Max Halbe and his "Stream." The truth is that he narrowly escaped turning out a big play. But he confused methods; he wished to be psychologist and melodramatist, and he fell between the two widely removed stools. We saw something of the same sort in "The Great Light," which blending of Ibsen's "Masterbuilder" with Wagner's "Meistersingers, the whole topped off with Sardou, was a grievous artistic error of Phillipi's, though far more interesting than "Der Strom."

Of "Geschwister Lemcke" I have written. It does not deserve critical resurrection, being commonplace in theme, honest in construction. The types seem to have been faithfully studied. The Conried company, with the exception of Matthias Claudius (and he had the "fat" of the piece) was not particularly illuminating in its work, for

After a gay life, a sober one; the reformed | Kitty"-was first heard at the Théatre des Capucines, Paris. It is a frothy, amusing comedy of manners in which an angular American girl and her country come in for some sly, sarcastic raps. The author must have had some international marriages in horse of the dilemma man fashion. Maeter- his mind when he wrote the play. The linck, in his "Monna Vanna" and "Joy- Je ne sais quoi lacking in the make up selle." enforces the same truth-that love of an American heiress seems to be principally an absence of the depravity so dear to the heart of certain perverted Parisian authors. However, if the morale of M. de Croisset is not worn on his sleeve, it must be admitted that his comedy is diverting enough; especially as given by Charlotte Wiehe at the Vaudeville. Her company is good, especially the acting of M. Charlier.

No less an authority than Acton Davies has assured us that in its first garb "Mamselle Napoleon," now on view at the Knickerbocker Theatre, was a dainty play of merit and singular attractiveness. I suffered a change of heart before it came to New York. At present it is comic opera, with a few serious episodes and gorgeously mounted; for Manager Ziegfeld knows hit business and is always prodigal in decoration. As I am not a music critic I cannot pass judgment on the music of Gustav Luders. When Richepin sent over the bald scenario, Joseph Herbert undertook the thankless task of transforming it into a comedy. His first draught was the more dentally blind criticism at the same time. artistic; the newer version is probably more popular. Anna Held has seldom in this play. Her recitation of "Le Lion la Souris" proved charming. But there is too much slang throughout. It detracts from an otherwise enjoyable production.

> In the veins of David Belasco runs Oriental blood and as his forebears were Portuguese I like to think that perhaps there was an original mixture of Moorish His imagination is pictorial; he views his His imagination is pictorial; he views his stage as a huge canvas upon which he may embroider arabesques, fascinating in hue and line. After the exotic rhapsodies in color of "The Darling of the Gods," "Sweet Kitty Bellairs" will seem trite in them to some of his admirers. But, as I pointed out in the review of the first night, it is Belasco's ingenious treatment of a t is Belasco's ingenious treatment of a ubject that has been worn to the bones by legions of romance purveyors and dramatic hucksters that renders so attractive the new comedy. The eighteenth century has been so vilified that only a liberal study of Fielding, of Hogarth, of Rowlandson's coarse prints will purge away all the false sentiment, the cant and the artificial froufrom of impossible costumes. As a matter of sheer fact, the epoch was a great, coarse, free one. Men and women wrote and jested on things that would jail them in our smug, hyprocritical age. Even such a master as Thackeray presented an essentially false portrait of the century in his great "Esmond," false because ro-Whatever else it was, the mantic. eighteenth century, the "age of reason." was miles removed from romance, even if that master of puling sentiment, withal a master of feminist psychology, Richardson, did write "Clarissa Harlowe." George Meredith, in his "Chloe," followed in Thackeray's footsteps, though after his own brilliant style.

The Egerton Castles preferred to make the appeal popular. They knew that the first chapter of "Diana of the Crossways." as was well said by an American critic. will always prove as big a barrier as a thickset hedge to the average reader. So they desiccated Diana; they left out her soul and her brain, retaining her witty tongue, her beauty and her compelling magnetism. Kitty Bellairs is only a silhouette of Diana. but she is a fascinating creature all the same, and in the person of Henrietta Crosman she forestalls criticism. The Belasco Theatre will be crowded for many months before public curiosity is satiated with Sweet Kitty. She is an adorable girl; her brogue is like paprika-it lends a biting Crosman has never had a modern part that better displayed her versatility of mood volatility of gesture, or one in which she could so easily shift from tears to smiles. Her bantering scene with the Bath women was very strong; she skated over the thir fice of scintillating repartee, while underneath her whole nature was on the point of being dissolved into the deep waters of She made a pretty use of alternate grief and gavety in the inn scene; and the final tableau was touching-a veritable Millais, with its falling rain, its forlorn woman, in whose breast hope had been renewed, the whole an astonishingly beau

tiful picture. Mr. Belasco has outpointed all stage nanagers in the realism of this rainy day; t is real rain that falls, and it is much better managed than the terrific deluge I saw in Paris last summer at a representation of Berlioz's "Damnation of Faust." The other scenes I have expatiated upon at length. The ball is marvellously managed. It gives to the eyes all the sensations of a oall, at which there is dancing, feverish and lecorous. The general performance now moves at a swifter pace. There are some excellent impersonations necessarily overlooked in the rush of a first night's record. Frank Westerton as a tattling officer with an undercurrent of malignancy in his nature, and J. Malcolm Dunn as a fine tempered, open hearted Irish Captain are both noteworthy interpretations. Edith crane, imposing and handsome, deserves praise for her work as a jealous belle, and

Louise Moodie is a dowager to perfection. The best thing in Edwin Stevens's acting was not alone his jovial drunken scene, but the manner with which he took leave of his nephew at the close of Act II. The mixture of boozy dignity, outraged propriety and shocked military honor were all admirably expressed in the curl of his loquent upper lip

"Sweet Kitty Bellairs" is too long-the play; not the lady-and when shorn of its excess verbal baggage, it will float as lightly as its winged wit-it; dialogue is the best yet heard in any Belasco play JAMES HUNEKER.

GENIUS IN THE BUCKETSHOP. Real Wire Tapping Revealed It, and It's New Domictled Here.

"It takes two wide open eyes to keer he sharps from eating you up in this hustness nowadays," said the bucketshop man. "Only yesterday I stopped a gap that was costing me money every day we had any activity in the market. "You see, our Rochester office gets its

quotations by a direct wire from New York, while our Buffalo office is on a circuit of a New York-Chicago wire, and is about two minutes slower. We have a direct wire from the Rochester office to the Buffalo office, as well as long distance 'phone con-nection.

nection.

"The operator in the Rochester office got wise that his wire was two minutes faster than the Buffalo ticker and got to trading with the Buffalo office over the direct wire whenever movement of a stock was enough to give him a margin the best of it. This puzzled us for a while, for Rochester was taking all the profit out of any Buffelo sheets."

(and he had the "fat" of the piece) was not particularly illuminating in its work, for which these clever comedians are not to be blamed.

"Je Ne Sais Quoi," by François de Croisset—one of the authors of "The Marriage of the office here. Rochester is too small a town for the operation of such genius."

THE WEEK AT THE THEATRES.

Fritzi Scheff maintains the vogue of real FRESH MATERIAL HERE FOR THE

Dorothy Vernon of Hackien Hall"-"A Girl From Dixle"--"Lord and Lady Algy" Again—"The Sacrament of Judas" -- "Way Down East"-- "Monna Vanna."

Bertha Galland will appear at the New York Theatre to-morrow night in a stage version of Charles Major's romantic story, "Dorothy Vernon of Haddon Hall." J. Fred Zimmerman, Jr., has surrounded Miss Galland with a competent company, including May Robson as Queen Elizabeth, Frank Loeee, Kate Denin-Wilson, Isabel Richards and Mary Bacon. The play has already been put to the test in Philadelphia and other important cities, and it should by this time be thoroughly seasoned. The dramatizing was done by Paul Kester, who also prepared Mr. Major's novel, "When Knighthood Was in Flower," for the stage. "Dorothy Vernon" is another tale of England in Tudor days, and its love story is interwoven with the fortunes of Mary Queen of Scots. Dorothy Vernon of Haddon Hall." J.

"A Girl From Dixie," which S. S. Shubert and Nixon & Zimmerman will present at the Madison Square Theatre to-morrow, is heralded as a musical comedy without a star. But if she is not a star, Irene Bentley will be the heroine of the piece and will hold the centre of the stage almost the same as a star. Ferdinand Gottschalk is the leada star. Ferdinand Gottschalk is the leading man. Harry B. Smith is the author of the book, and the music is contributed by Victor Herbert, Ludwig Englander, Baldwin Sloane, Cole and Johnson, George Rosey, Max Witt, Ben Jerome, Will Marion Cook, Henry Waller, Manuel Klein, Moszkowski and others. There are sixteen dashing show right to support the sologists. lashing show girls to support the soloists.

It will be good news to many folks that William Faversham is to revive R. C. Carton's comedy, "Lord and Lady Algy," ering young woman.

"The Sacrament of Judas," a one act play, will be given at the Princess Theatre on Tuesday night as an after piece to "Rafon Tuesday night as an after piece to "Raffles." Kyrle Bellew will have the leading part in it as he has in the longer production. Short as it is, "The Sacrament of Judas" is likely to divide public interest on equal terms with "Raffles." When Forbes Robertson played it in London last winter it provoked no end of discussion. Its hero is a priest of the French Revolutionary time. Mr. Robertson has staged it for Mr. Bellew.

"Sweet Kitty Bellairs" is a thorough Belasco success, both in its authorship and in the acting of Henrietta Crosman, its star; and that is saying a great deal when the standard has been set by such women as Mrs. Carter and Blanche Bates. No doubt existed from the very first night that this admirable comedy would have a long and distinguished career at the Belasco Theatre.

Anna Held will present the original version of Richepin's "Mam'selle Napobeon at the Knickerbocker Theatre in this, the second week of her engagement. She and Mr. Ziegfeld came to that determination a day or two ago. Miss Held has had the cordial approval of large audiences

Marie Tempest has one of the best comedies of the season in "The Marriage of Kitty." She and it are prospering as they deserve at the Hudson Theatre.

"Waffles, the Amateur Cracker" has made a hit at Weber & Fields's Music Hall. "Whoop-Dee-Doo" survives and pleases, but its second part is gone, excepting only some of the best songs, which have been retained.

Dorothy Russell, Lillian Russell's daugher, will make her début in "The Girl from

Kays" at the Herald Square to-morrow night, singing a song that has been written into the piece especially for her. There will be an extra matinée on Thursday for the benefit of the "Three Little Maids" company, which expects to play "The Girl From Kays" in Australia.

"Whitewashing Julia" proceeds auspiciously at the Garrick with Fay Davis as the heroine and Guy Standing as the leading man. This Henry Arthur Jones comedy

A month has come and gone since William Gillette brought "The Admirable Crichton" to the New Lyceum Theatre. It has been a month of thorough triumph for him and of great satisfaction for the

Maude Adams's stay at the Empire Theatre is drawing to a close. In three weeks more she and "The Pretty Sister of Jose" will depart and J. M. Barrie's "Little Mary" will come to take their place.

Mme. Charlotte Wiehe will present the comedy, "Je Ne Sais Quoi" at the Vaudeville Theatre every night this week. There will be school matiness on Wednesday, Thursday and Friday, at which she and the other members of the French company will give four one act plays, "Les Fouberies de Nerine," "L'Homme aux Poupées," the doll pantomime, and "Le Baiser" and Gringoire," the Comédie Française réper-

No revival of the season is likely to be more acceptable than that of "Way Down East," which will occur at the Academy of Music to-morrow night. The play has the same sort of success that was won by "The old Homestead." Phobe Davis is still the leading actress, and there have been few changes in the company during its severa years of continuous prosperity.

All engagements at Wallack's Theatre except that of "The County Chairman" are off for the present. It is predicted that George Ade's comedy will stay there

Charles Richmond and "Capt. Barringon" will remain at the Manhattan Theatre to welcome the new year, in the first week of which they will give way to "The Vir-

Broadway has given its approval to Paula Edwardes, the new star at the Casino. She and her musical comedy, "Winsome Winnie," have made one of the hits of the eason.

Grace Van Studdiford continues at the Lyric Theatre in the comic opera "The Red Feather." Among its good features is beautiful love song, "The Garden of

"Mother Goose," the Drury Lane pantonime which is holding the stage at the New Amsterdam, will be one of the fittest and best of the holiday amusements. "A Japanese Nightingale" will begin its

last fortnight at Daly's to-morrow. It is a pretty, quaint play, handsomely staged. Contracts for her appearance in other cities will compel Maxine Elliott to end her engagement in "Her Own Way" at the Savoy Theatre on the day after Christmas., Meanwhile her triumph is undimmed.

Frank Daniels is another successful

star who has not long to stay. The closing weeks of "The Office Boy" at the Victoria are at hand.

comic opera at the Broadway Theatre. "Babette" is good, and its prima donna is delightful. The "Babes in Toyland" folks at the

Majestic are getting ready for busy holiday times, with daily matinées and presents for all the boys and girls in the audiences. There will be new Christmas songs and

Francis Wilson and the admirable company which recently revived "Erminie" at the Casino will give that popular opera at the Grand Opera House this week. This is an opportunity which will appeal strongly to West Side theatregoers. Robert Mantell will put on "The Corsican

Brothers" at the Fourteenth Street Theatre to-morrow. It is one of the best plays in his repertoire, and is especially associated with the Fourteenth Street Theatre be-cause it was there that Mr. Mantell first "Our New Minister" has done so well at

the American Theatre that its time has been extended indefinitely. Its simple, well told story interests admirers of good melodrama. All the ministers in town will soon be invited to see it.

"Wedded and Parted" is billed at the Murray Hill Theatre. It is one of the Theodore Kremer productions, and is in the height of its popularity. The players at the Irving Place Theatre

will give an elaborate porduction of Maeterlinck's "Monna Vanna" on Thursday, Friday and Saturday. "Geschwister Lemke" will and Saturday. "Geschwister Lemke" will be repeated on Monday, Tuesday and Wednesday.

Ethel Barrymore, who recently ended a successful engagement in "Cousin Kate at the Hudson Theatre, will play the same comedy this week at the Harlem Opera House. There will be only one matinée, that of Saturday.

Kate Claxton will be seen at the West End Theatre this week in the part of Louise in "The Two Orphans," which she has made famous. It will probably be her last ap-

pearance in New York this season.

Beginning on Monday, Dec. 21, the West
End will be occupied for five weeks by Henry
W.Savage's English Grand Opera Company.
This provises to be a provided for the company. w.savage's English Grand Opera Company. This promises to be an annual feature. Two operas will be given in each week but the last—"Othello" and "Carmen" the first week, "Faust" and "Il Trovatore" the second, "Tosca" and "Lohengrin" the third, "Tannhauser" and "Aida" the fourth week, while the fifth week "The Bohemian Girl" and operas for which there has been the most popular request will be subtained. the most popular request will be sung.

"A Gentleman by Day, a Burglar by Night," which is announced at the New Star for to-morrow, discloses its import in its title. It belongs in the same family with "Raffles" and "Sherlock Holmes." J. H. Garey, who wrote "The Price of Honor," is its author.

The Metropolis Theatre offers for this week "The King of Detectives," one of the most absorbing productions of that master melodramatist, Theodore Kremer. Mov-ing pictures are used to advantage in the vivid scene with which the play closes.

Carrie Nation, who is embracing the moral of temperance through the medium of the stage, will be the star and "Ten Nights in a Barroom" will be the play at the Third Avenue Theatre this week.

Proctor's Twenty-third Steet Theatre offers a vaudeville assortment chosen from the best talent obtainable in this field of amusement. Among the many attractions at this house will be the Juggling Johnsons, the Adonis Trio, Milton and Dolly Nobles in "A Blue Grass Widow," the Carl Dammann Troupe, acrobats from Germany; Tom Brown and Nevarro in "Life in Chinatown," the Kiltie Trio in Scotch songs and dances, and Mary Modden. Mary Madden, society monologist.

"Three Little Maids" will tarry at the Garden Theatre only this week and next. Their American visit has been all that they could have wished.

The players at Proctor's Fifth Avenue Theatre, headed by Florence Reed and Malcolm Williams, will revive George Broadhurst's comedy, "What Happened to Jones". o Jones" Dan Daly, whose vaudeville work is immensely popular, will entertain the audiences between the acts.
Augustus Thomas's "Alabama" will be presented at Proctor's 125th Street Theatre.
Billy Clifford and Lillian and Shorty De

Witt are in the vaudeville contingent.

"Her First False Step," the melodrama offered at Proctor's Fifty-eighth Street Theatre, tells in thrilling sequence the events in the life of a girl who marries for pique, is deserted in New York, joins a circus, and finally rescues her child from a light's carge. lion's cage. Charles J. Ross and Mabel Fenton are

the stars in a first rate vaudeville show at Proctor's Newark Thaetre. Sunday concerts will be given as usua at all the Proctor theatres in New York.

Keith's Theatre affords a carefully seected entertainment, in which one of the chief features is Fadette's Woman Orchestra of Boston. Marcel's Living Art Studies, which have been greatly admired, are held over for another week. Milly Capell, the equestrienne, gives a fine exhibition with her trained horse and hunting dogs. The humorous part of the show will be provided by Swan and Bernhart, the eccentric vided by Swan and Bernnart, the eccentric comedians; Fisher and Carroll and Lavender and Tomson. Rosa Lee Taylor, the Creole nightingale, will sing. Vera King will contribute her quota of songs and stories. Ed and Nettie Masse, jugglers, Bertha Gleeson and Carl W. Sanderson, trick visibility are on the hill pianist, are on the bill.

The Grand Opera Trio are in first place at the Circle Theatre. They will sing the prison scene from "Faust." O'Brien and Havel will play their new sketch, "Ticks and Clicks." In addition to the leaders there will be Bedini and Arthur, jugglers; Keough and Ballard; the Four Huntings, an acrobatic comedy quartet; Rita Redmond, the soprano; Joe Flynn, the comedian; Carlisle's trained ponies, and Seebach, the champion bag puncher.

Hyde's comedians furnish the entertain ment of the week at Hurtig & Seamon's ment of the week at Hurtig & Seamon's Music Hall. They are headed by the Four Mortons, with songs, dances and other specialties. The Four Holloways do a startling aerial wire act. The organization includes also the Piccollo Midgets, a quartet of clever Lilliputians; the Yankee Comedy Four; Paul Kleist, in an act of music, mystery and mirth; Hill and Wittaker, the banjo experts; Carl and Burn, in "The Thespian and the Quaint Little Irishman;" Bennett and Young, with their pictorial ballads and Cole and Warner, German comedians.

Jules and Ella Garrison, the burlesque tragedy artists are the top-liners at tragedy artists are the top-liners at Pastor's Theatre. They are followed by Carlin and Otts, German dialect comedians; Thomas D. Genero and Mile. Theol, equilibrists; George M. Topack and Edna West, in "The Female Editor;" Raymond Teal, the black face comedian; Frank and Mae Fowley, another burnt cork team: Marvelle and Gleason, in "Brother Tom's Friend," and Lottie Gilson, assisted by Billy Hart, in "The Fly Flirt."

The World Beaters and James J. Jeffries, the champion pugilist, are the attractions

Holiday features will soon appear at the Eden Musée. The World in Wax is in win-

Krao, the Missing Link, is the leading novelty at Huber's Museum. The others are Prof. Miett's dogs, Mills, the fat lady; May Harrison, human ostrich, and Myra Tanner, who walks on swords.

Sunday concerts will be given at the

Aeolian Hall

EVERY one contemplating the purchase of a piano for Christmas will do well to visit the new Weber salesrooms in Aeolian Hall.

The exhibition of

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is remarkably complete, embracing specimens in all the choice woods: Mahogany in the various shades, Satin-wood, Prima Vera, Birch, English Oak, American quartered Oak, Rosewood. English Burl Walnut, and White Enamel.

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> An early selection is desirable. Instruments selected now will be reserved for Holiday delivery.

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Victoria the American, the Grand Opera House, the Circle, the Harlem Opera House, Hurtig & Seamon's Music Hall, afternoon and evening; the New Star, the Metropolis, the Third Avenue, the Dewey, Huber's Museum and the Eden Musée.

The Brooklyn Theatres. Fay Templeton comes back from a prosperous tour to play "The Runaways" at the Montauk Theatre this week. The company and the production are the same as they were during the memorable run at the Casino in the summer. Henry Irving will appear at the Montauk next week in "Dante" and four other plays.

The Orpheum presents an unusually attractive bill, of which the most notable attractive bill, of which the most notable feature is Victor's Royal Venetian Band of forty pieces. Attesta, the Parisian automaton, will be an interesting novelty. Robert Fulgora, the transfigurator, and Maude Kennedy, the singer, will be highly acceptable additions to the list, which also includes Edmund Day, Lew Hawkins, Maxwell's Firemen's Quartette, Harding and Ah Sid and Mile. Olive. A concert will be given at the Orpheum to-night.

"The Ninety and Nine," which achieved a thorough success at the Academy of Music in Manhattan last season, will be produced elaborately at the Grand Opera House this week. Sankey's gospel hymn gave the suggestion for the play, which tells a tale of absorbing interest. The third act, which shows the flight of a railroad train through a blazing forest, is one of the most sensational ever put on a stage.

The Columbia Theatre will entertain its patrons with "Alphonse and Gaston," a lively farce. It is a bit of enjoyable non-

Humor will reign supreme at Payton's Fulton Street Theatre, where the attraction of the week is "The Prince of Liars," a farce which show's that there's more than one way to win a woman. Mr. Payton will be the jolly wooer and Miss Phillips the wooed. There is a soubrette part for Miss Fields and good rôles for all the

Etta Reed Payton, who has long wished to play the part of Mary, Queen of Scots, will gratify that ambition at Payton's Lee Avenue Theatre to-morrow night. Lee Avenue Theatre to-morrow night. Ullie Akerstrom has written a drama with the unhappy Queen in it, and Mrs. Payton will produce it with Kirk Brown as a cavalier ing man and Grace Fox as Queen Eliza-

The Spooner stock company will be seen at the Bijou Theatre in a handsome revival of Bronson Howard's comedy "Saratoga." It is the play on which the early fame of this dramatist was founded. Both the Misses Spooner will appear in agreeable roles. Claude Thardo will entertain the audiences between the acts.

The Amphion Theatre will be closed this week, and will reopen next week for the appearance of "The Rogers Brothers in

Young folks as well as grown up people will be interested in Holden's Manikins. will be interested in Holden's Manikins, a clever idea from Europe, which will be shown at Hyde & Behman's Theatre this week. Edmund Hayes will contribute to the fun. Laura Millard will sing some good songs, and Mattie Keene and company will present Ella Wheeler Wilcox's sketch, "Her First Divorce Case." The Quaker City Quartette, John F. Leonard and the Two Lamonts, society acrobats, are on the programme. A concert is announced for to-night.

"A Fight for Millions," which comes to the Novelty Theatre to-morrow, is a popular melodrama full of action, and well provided with strong situations.

"Escaped From Sing Sing" will be offered at the Park Theatre. It's name suggests

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trays. A real crook of high degree has been specially engaged to give realism to the performance. the exciting character of the scenes it por

Barney Gilmore, the Irish comedian, will

spend the week at the Gotham Theatre, where he will give the comedy drama "Kidnapped in New York." "A Ragged Hero" is the attraction at the Folly Theatre. Its merits have been proved by its uniform success in many places.

Fred Irwin's Majestic Burlesquers will appear at the Star Theatre. John L. Sullivan will amuse the patrons

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